The EDISON KINETOGRAM

VOL. 5 London Edition

TRADE MARK Thomas A Edison

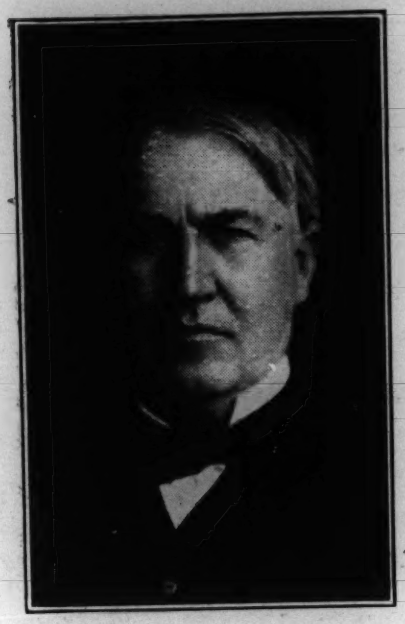
April 15, 1912 No. 1

See
Pages 18 and 19
for an

ANNOUNCEMENT OF INTEREST TO YOU !

EDISON FILMS TO BE RELEASED on May 1, 4, 8 & 11, 1912

Vol. 5 APRIL 15, 1912 No. 1



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
Published by THE EDISON MANUFACTURING CO., Ltd.
City Offices: 25, Clerkenwell Road, London, E.C.,
& Edison Works, Willesden Junction, London, N.W.

EDISON FILMS

Released between May 1st and 15th, 1912.

"THE Jewels," scheduled for release on May 1st, is a highly dramatic story of a struggle between poverty and illness on the one side, and jewels on the other.

In "Mother and Daughters" we strike the happy combination of drama and comedy—the effect always sought for by those who know.

"His Secretary" is a telling picture of modern weakness, and will hold your audience until the last.

"Lucky Dog" and "The Suburban Wife" are assured successes because they both show a very clever dog at his best. This bright little fellow is a talented comedian, and is sure to win his audience the moment he appears on the screen.

"The New Editor" is a Western comedy dealing with the adventures of an Eastern newspaper girl—suffragettes attention!

"Von Weber's Last Waltz" is described elsewhere in this issue.

"Hogan's Alley," famous the world over, has been re-capitulated and now stands ready to amuse and entertain thousands.

"The Passing of J. B. Randell & Company" is a strong story of Randell's eleventh-hour salvation with the aid of a newsboy.

On our descriptive film one takes an enchanting sail through the ever beautiful Thousand Islands.

Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on May 1st, 4th, 8th & 11th, 1912

The Jewels

(DRAMATIC)

Released May 1st, 1912

Film No. 6962 **Copyrighted, January, 1912** **Code, Vorhaupt** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THOMAS TAYLOR, suffering from a long illness .... HAROLD M. SHAW
HIS WIFE .....MARY FULLER
A GREAT ACTRESS .....MIRIAM NESBITT

JOHN TAYLOR is brought home from work suffering from a nervous breakdown. His illness is serious and prolonged, and the small family savings are soon gone. In order to procure proper food and medicine for her husband, Hilda Taylor is obliged first to part with what little jewellery she has, and then with the furniture. Taylor discovers the sacrifice and it preys upon his mind. Hilda, however, tries to cheer him up, and informs him that she is going to try for work as lady's maid.

She succeeds in obtaining a position with a prominent theatrical star where she comes in contact with untold wealth in the shape of the actress' famous jewels. She can hardly believe her senses when these are entrusted to her care, and is quite bewildered when she sees, at the actress' apartment, a jewel case of priceless gems.

She arrives home, only to find her husband in high fever, muttering incoherently. Seeking a cause for the sudden relapse, she finds a letter from the estate agents clasped in his hand, demanding settlement of their overdue rent and threatening dispossession. She tries to make light of it to her husband, and in order to calm him tells him of her new mistress, and all the wonderful jewels. Taylor listens feverishly at first, then the voice of Hilda calms him, and he goes to sleep. The letter, however, preys upon his mind, and before him appear all the wonderful jewels his wife had described. He tries to grasp them, but they elude him, and in his abberation he seizes his hat and coat and makes his way to the actress' apartment.

Here in the place described by his wife, he finds the case of jewels. Eagerly grasping two handfuls, he is

(*Continued on page 12.*)

Mother and Daughters

(COMEDY DRAMA)

Released May 1st, 1912

Film No. 6963 **Copyrighted, January, 1912** **Code, Vorhaus** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

MOTHER ..... MIRIAM NESBITT
FATHER ..... BIGELOW COOPER
THEIR DAUGHTERS ..... { JEANIE McPHEARSON, PEARL HAVLIN
WILL ..... HAROLD M. SHAW
JOHN ..... GEORGE LESSEY

MOTHER in this case, as in many cases the world over, is little more than a slave; and father is a hard-working business man who asks no questions as long as meals are on time. Two grown-up daughters, for whose sake mother sacrifices everything, have become so accustomed to being waited on by their foolish mother that they take things easy as a matter of course.

The time comes, however, when mother, having worked day and night on some gowns for the girls, in order that they might look as smart as other girls and find favour with their sweethearts, reaches the limit of endurance, and is obliged to go to bed and give her overworked system a rest. The girls are brought face to face with the problem of cooking dinner. Getting a cook book they start with a will, and are just putting things on the fire when they are interrupted by Will and John who call with flowers and dainties for mother. Dinner is forgotten, and the boys are escorted to the sick-room. Father comes home and finds the room full of smoke, and rushing to the kitchen, finds dinner burnt to a cinder. Intent on censoring his daughters, he goes upstairs, but meeting the two young men, he plans a more lasting lesson, and to that end, invites the boys to dinner. They accept gladly, but their pleasure is soon turned to disgust when they are confronted with the meal which the girls set before them. Making hasty excuses, they leave to get a real meal while the girls, finding most of the food under the table, begin to realise their shortcomings.

On mother's first day in the kitchen she is surprised by two penitents who insist upon being taught cooking. Father catches them at it, and meeting the boys in town shortly afterward, drags them home to dinner. But what a difference! The boys are so elated that they send father and mother to the theatre, while they help the girls to clear the table and wash the dishes, not omitting a lavish use of sugar. The girls have learned more than cooking—the way to a man's heart. 'Twas ever thus.

Posters for this subject will be issued.

His Secretary

By Bannister Merwin

(DRAMATIC)

Released May 4th, 1912

Film No. 6964 **Copyrighted, February, 1912** **Code, Vorhend** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

JOHN RICHARDS ..... CHARLES OGLE
HIS SECRETARY ..... LAURA SAWYER
HER BROTHER ..... GUY HEDLUND
HER MOTHER ..... MRS. WALLACE ERSKINE

THIS story deals with men and women of the great business world of a modern city, and abounds in all the weakness and human interest of our work-a-day world, putting us in touch with conditions which are under our unseeing eyes every day.

The secretary is one of those girls who has had to face the struggles of life, and has become the breadwinner for her mother and younger brother who, though not bad at heart, has failed to make good in the struggle for existence, and, having fallen into the ways of a sporting chap, is unable to keep up the pace. On the happier side of life, we are shown the awakening of a great, beautiful love between a successful business man and his secretary.

One night the wage earner of the family comes home, and after counting over her salary, turns over a certain amount to her brother with which to settle the meat bill.

He starts out with good intention, but ere he reaches his destination, he meets one of his friends and is persuaded to play a game of pool. In the heat of the game a wager is proposed on the outcome. Forgetting all principles of right and wrong, the boy puts up his sister's money, and as the hours slip by he loses until at last everything is gone. He is ashamed to face those at home and steals in very late at night, thus evading an explanation. In the morning, however, he calls at the office where his sister is employed, determined to make a clean breast of it all. Here he is tempted by the sight of a twenty dollar bill on the table and is caught in the act of stealing it by his sister, who, in turn, is discovered by the man who loves her, and rather than accuse her brother, she takes the guilt upon her own shoulders and is discharged. The boy's manhood is awakened and he confesses all. The matter is cleared up, and the last scene shows the happy wife taking her busy husband out into the bright world of sunshine.

The story is well knit together, and splendidly played by the Edison actors.

Posters for this subject will be issued.

The Suburban Wife

(COMEDY)

Released May 4th, 1912

Film No. 6968 **Copyrighted, February, 1912** **Code, Vorhexen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

THE HUSBAND .....BIGELOW COOPER
THE WIFE .....MRS. C. JAY WILLIAMS
THE LITTLE BOY .....KATHLEEN COUGHLIN
THE MAID .....ELSIE McLEOD

THE pleadings of Mrs. Lane for pure air for her baby boy, cause Mr. Lane to move into a suburban home and become a commuter. All goes well until one evening when important business detains Mr. Lane in the city long after hours. He apprises his wife (a timid woman) by telephone of his detention and she clearly shows her fear of being alone and unprotected, especially when she recalls the evil and disreputable looking tramp who had begged for food at the back door that very afternoon. With visions of the tramp returning, she locks all the doors, puts her five-year-old boy to bed, and retires to her room to await her husband. The little boy, after a short doze, awakens and recalls having left some precious toys in the garden. He gets up quietly, unbolts the door and goes out to recover his toys, slamming the door after him—thus causing several pans to fall with a crash.

The noise so terrifies Mrs. Lane that she summons the maid, and after discussing the situation she timidly resolves to investigate, taking with her her husband's revolver. Finding the door unbolted, she secures it just as the little boy returns with his toys and vainly rattles the door knob for admittance. Frightened nearly out of her wits, she retreats with all haste to her bedroom and locks the door. Shortly after her husband enters the front door; in the hallway he stumbles and upsets the little table lamp, the noise of which adds more terror to the frightened Mrs. Lane and her maid. Groping his way upstairs to tries the door knob of their bedroom. This is the last straw, and the poor women on the verge of collapse, but upon hearing the voice of Mr. Lane they are greatly relieved, and welcome him with open arms. They relate the terrible incident to him and all start out on a tour of investigation, only to find their little son fast asleep, nestled beside his companion, the family dog.

Posters for this subject will be issued.

The New Editor

(COMEDY)

Released May 8th, 1912

Film No. 6960 **Copyrighted, January, 1912** **Code, Vorhaltung** **Approx. Length, 570 feet**

CAST OF CHARACTERS

THE OLD EDITOR OF THE "DAILY OBSERVER" ..... WM. WADSWORTH
THE NEW EDITOR ..... MRS. C. J. WILLIAMS
BOSS OF THE RANCH ....ROBERT BROWER
LEADER OF THE COWBOYS .....RICHARD NEILL

MISS JESSIE BROWN, a business-like young woman from the East, has just completed negotiations for the purchase of a newspaper in a town of the far West—Tough Notch by name. Immediately upon her arrival in town she assumes the duties of her office as editor of her new possession, the *Tough Notch Daily Observer.* The first thing attracting her eye is a sign on the wall which reads, " Don't shoot the Editor, he's doing his best." She treats this matter lightly, but the importance of it dawns upon her shortly after when she hears several volleys of shots being fired in the immediate vicinity. Peering through the partly open door she beholds a surprising and rather terrifying sight—a crowd of cowboys amusing themselves by shooting at objects and whooping like so many wild Indians. Startled at this apparent lawlessness, she forthwith has the sign on the wall changed from masculine to feminine, and then writes a scathing article about half tipsy cowboys who take possession of the streets, etc.

The following day this article appears in the newspaper and creates great indignation among the cowboys, who swear that they will wreak vengeance by shooting the editor. Mounting their horses they start off to carry out their threat, stopping several times on the way to imbibe courage. Arriving at the *Daily Observer's* office, they dash pell-mell with drawn revolvers, to find to their great surprise and astonishment only the charming Miss Jessie Brown, who pleads guilty to having written the article which caused their wrath. The transition of their behaviour is highly amusing, for instead of carrying out their threat, they each pay for a year's subscription to help the new editor boost the good cause along.

Posters for this subject will be issued.

Von Weber's Last Waltz

(DRAMATIC)

Released May 8th, 1912

Film No. 6971 **Copyrighted, February, 1912** **Code, Vorhof** **Approx. Length, 425 feet**

CAST OF CHARACTERS

THE BOY .....BARRY O'MOORE
THE GIRL.....BESSIE LEARN
THE OLD MUSICIAN .....WILLIAM WEST

THE sweet simplicity and charming acting of this little story ought to give it much of the charm and popularity which accompanied "An Old Sweetheart of Mine."

We are introduced to two young people at a concert. They are listening to the dreamy old Von Weber waltz and a love story becomes mingled with its strains. But as the course of true love never did run smooth, there comes a time when this same Von Weber waltz is the immediate cause of trouble. Of course they must always dance the waltz together, and it so happens that another young man at a dance has put down his name for this waltz on the young lady's programme. She feels that she must fulfil the obligation, and, of course, her boy lover is more than a little put out. The result is a quarrel and the breaking off of their engagement, but neither of them can forget the music. She tries to play it on the piano and finds that she cannot remember it, so decides to buy a copy. The youth, wandering along the street lonely and wretched, hears a street violinist playing it on the curbstone, and being near a music store, enters with the intention of buying a copy of it for himself. And so it happens that the two young people come together in the same store. Meanwhile, however, the strains of the street violinist have floated up to the ears of the old proprietor of the music store and recall to him a little drama of his own connected with this waltz in which his jealousy broke off his engagement with a beautiful girl and left him to the lonely life of old bachelorhood. Consequently when the two young people meet in the store he understands the situation, and sending the girl to the window to listen to the violinist below, he tells the boy the story of his own mistake. The girl turns to listen and by the time the story is finished they are both ready to forget their foolish quarrel.

The whole film seems to be permeated by the spirit of the sweet old waltz, and its rhythms are almost constantly present in the work of the players as the story proceeds. The photographic effects are beautiful and in keeping with the dreamy poetry of the story.

Posters for this subject will be issued.

Hogan's Alley

(COMEDY)

Released May 8th, 1912

Film No. 6973 **Copyrighted, February, 1912** **Code, Vorigez** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

MR. O'HOOLIHAN ..... EDWARD O'CONNOR
HIS WIFE ..... ALICE WASHBURN
MIKEY, THEIR SON ..... YALE BOSS
MR. SCHMIDTBURGER ..... HARRY EYTINGE
HIS WIFE ..... LOUISE CROLIUS
FRITZY, THEIR SON ..... PHILLIP TANNURA
THE POLICEMAN ..... BIGELOW COOPER

HABITUES OF HOGAN'S ALLEY

TWO street urchins, Mikey O'Hoolihan and Fritzy Schmidtburger, living in what is known as Hogan's Alley, find no end of amusement playing pranks on unsuspecting passers-by. They finally settle down to a game of marbles. Mikey accuses Fritzy of cheating and a hot fight ensues, in which Fritzy is beaten, and, crying bitterly, goes home and tells his mother. Mrs. Schmidtburger's "Dutch" is up at once and picking up a broom, she starts on the war path. She sails into Mikey with the broom, who in turn goes home and tells his maternal parent of the undeserved beating he received at the hands of Mrs. Schmidtburger.

Mrs. O'Hoolihan, with true Irish pugnacity, starts for Mrs. Schmidtburger and a hair-pulling match takes place in which Mrs. O'Hoolihan is victorious. The neighbours flock about Mrs. Schmidtburger in sympathy just as her husband is returning from the corner saloon with a can of beer. Finding his poor Frau all tousled and beaten, he goes at once to the O'Hoolihan home and demands an explanation for the outrageous treatment. He is unable, however, to get satisfaction and gives Mrs. O'Hoolihan a piece of his mind. The latter's husband, though peacefully inclined throughout the entire proceeding, now feels it his duty to take a hand in the matter and protect his wife against Mr. Schmidtburger's insulting remarks, and a battle of words ensues culminating in a fist fight. They create such a rumpus that the neighbours send in a policeman to restore order. Both men are dragged out into the alley and are about to be taken to the lock-up when a recital of the fight and the cause of it all takes place.

Meanwhile, Mikey and Fritzy have patched up their differences and appear upon the scene. The parents, seeing their offsprings in each other's embrace and to all appearances the very best of friends, now halt and look at each other in amazement. Realising what fools they have been to take the matter so seriously, they shake hands all around.

Posters for this subject will be issued.

The Passing of J. B. Randell & Company

(DRAMATIC)

Released May 11th, 1912

Film No. 6967 **Copyrighted, February, 1912** **Code, Vorheulen** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

J. B. RANDELL ..... BENJAMIN F. WILSON
JIMMIE QUINN ..... ROBERT TANSEY

J. B. RANDELL has been caught in a Stock Market corner, and at every tick, tick of that little instrument that weighs our human success or failure, he realises that the money for which he has struggled for years is slowly being taken from him. In desperation he writes for help and the answer comes, "Impossible. We are facing ruin ourselves." And so at the close of the day J. B. Randell and Company is a thing of the past. Silently Randell, now a ruined and broken man, a failure, leaves the office. The lights go out and only the gleam of the long white strip of stock ticker paper is left curling on the floor, symbolic of the tangled knots of broken hopes and ruined lives.

Night finds Randell preparing to end his life. He has closed up all his affairs with the world and all that he is in need of now is that instrument with which to end it all—the revolver. He goes forth to purchase it and as he passes along the silent, snowy street, he pauses a moment as if to turn back when a thin, small, tiny voice calls at his side: "Paper, sir? Paper? All about the Wall Street failure. Randell and Company gone to the wall. Paper, sir? Paper?" The headlines stare him in the face and he passes on to finish his gloomy past.

After securing the revolver, he retraces his steps and comes across the little tired newsboy, fallen from exhaustion and hunger. A human chord is touched. He brings him home and here the man realises how weak he has been. If this poor, weak lad of nine, helpless and alone in the world, can fight the great battle of life, why could not he, a strong, healthy man in the prime of life.

The picture closes with a charming scene six months later where Jimmie Quinn, the newsboy, and J. B. Randell are living together, humble but happy and working out the great problem of existence side by side, and all will enjoy the toast at the end of the picture to the success of Randell & Quinn successor to J. B. Randell & Company, Brokers.

A human, intense, silent drama that is superbly acted by a cast of practically only two people.

Posters for this subject will be issued.

Lucky Dog

(COMEDY)

Released May 11th, 1912

Film No. 6966 **Copyrighted, February, 1912** **Code, Vorhersage** **Approx. Length, 500 feet**

CAST OF CHARACTERS

MR. E. Z. MARK ..... WILLIAM WADSWORTH
HIS WIFE ..... MARION BROOKS
THEIR CHILDREN ..... YALE BOSS, EDNA MAY WEICK
PROPRIETORS OF THE GOLDROX MINING COMPANY ... BIGELOW COOPER, JULIAN REED
ROWDY, "THE LUCKY DOG"

MR. E. Z. MARK receives a letter from the Goldrox Mining Company which persuades him to invest his savings on the promise of big profits. To this end he takes his bank book, and followed by his faithful dog, Rowdy, goes to the bank and draws out his balance. Here he confides his intentions to his friend, Luke Smith, and during the conversation drops his pocket handkerchief. Walking down the street he misses it, and is about to turn back when Rowdy turns the corner and lays the handkerchief at his feet. In front of the offices of the Mining Company he chats with Deacon Hardflint, and in drawing out his handkerchief drops his wallet and then enters the building. Rowdy waits for his master to return for it, but seeing a stranger about to pick it up, grabs it and makes off down the street. The proprietors of the Goldrox Company are ready to skip when Mark enters and tells them his intention to invest. When, however, he comes to pay for the stock he is dumbfounded at finding his money gone. Bewailing his hard luck he runs out to search for it. Failing to find it he reports his loss to the police and then makes his way homeward, where he breaks the news to his wife. Rowdy in the meantime has evaded the pursuers and buried the wallet in the backyard.

There is much wailing and gnashing of teeth in the Marks' home when suddenly his friend enters and informs him that the Goldrox Company was a fake, and that the proprietors have skipped. This is poor consolation to Mark, who tells of his loss. They are interrupted by the noisy entrance of the children and Rowdy, when Mrs. Mark, seeing the annoyance they have caused, hustled them out of the room. Rowdy is puzzled at such treatment and resolved to find favour, digs up the wallet and proudly lays it at his master's feet, to his great surprise and joy.

Posters for this subject will be issued.

A Fifty Mile Ramble Through the Thousand Islands

(DESCRIPTIVE)

Released May 11th, 1912

Film No. 6954 **Copyrighted, January, 1912** **Code, Vorgium** **Approx. Length, 350 feet**

AMONG the beauty spots of the world that section of the St. Lawrence River which includes the Thousand Islands, and the wonderful channels between them, is one of the most unique and picturesque. The boat which makes the famous ramble trip among the islands passes by scenes representing almost every stage in the development of civilisation, from the wild rocks and trees which cover some of the islands, to the millionaire palaces with flower-beds, lawns, summerhouses, etc. In some places the distance between the islands is wide enough to give the river all the beauty of a lake. In other places it seems as if one could almost touch the bank on either side as the boat goes through the narrow passage. The region is the paradise of the motor boat and the yacht man, and the whole river is dotted with boats of almost every description. Some of the islands are on the Canadian side of the river and some on the American. In one case the owner of one of the beautiful summer homes has his house in Canada, and a little bridge leading across to a little summer-house on a tiny island a few yards distant leads one into American territory.

The film, which is made to show these beauties, is full of variety and not only gives one an excellent idea of the region, but also provides a series of beautiful pictures, ending with a view showing a sunset across the water, which is remarkable for its pictorial beauty.

The Jewels

(Continued from page 3.)

about to escape when he hears the key in the door and hides behind the portiers. Standing there, he recognises his wife's voice, and is slowly brought to his senses. His one thought is to return the jewels. He attempts to return them when he is discovered by the actress, who falls in a faint. The shriek, however, brings Hilda, who recognises her husband. He is unable to explain his presence, and in his weakened condition, sinks slowly to the floor in a fainting condition. Hilda explains his condition to the actress who, seeing that she is speaking the truth, is moved to pity and helps her to take him home. Upon seeing the desolate appearance of the little home, she gives them enough money to tide them over their trouble.

Posters for this subject will be issued.

The Navy in Moving Pictures

Edison Company Commissioned by U.S. Navy Department to Picture South Atlantic Fleet at Target Practice

By WILLIAM N. TAFT

Realising the advertising value of motion picture films and attractiveness of the views exhibited thereon, the U.S. Navy Department, through Secretary Meyer, has just permitted Thomas A. Edison, Inc., to do something never before allowed—to take moving pictures of the United States warships at target practice.

While there have been a number of views taken of naval vessels and life on board ship, there has never before been a consecutive set of films made of the work done by the sailors, of the manœuvres, of the ships, of the day's routine, and of the target practice. It is this last feature that the Navy Department desires particularly to present to the public, and special efforts will be made to secure good views of the efficiency of Uncle Sam's men-of-war.

Under the latest system of target practice large squares of canvas 21 feet by 22 feet, mounted on a wooden-lattice work, are towed along at a considerable distance from the battleship, which then has an opportunity of firing on a moving target approximately the same size as the " vital " portions of an enemy's vessel. In this manner the gunners secure excellent practice in judging distance, direction and aim, and the result of their work is easily ascertained by counting and measuring the number, size, and position of the " hits " on the targets. As an aid to determining the exact position of the " hits," the noses of the projectiles are painted with vari-coloured paints which, heated by the friction of the air, splash over the canvas target and give an excellent guide as to the precise location of contact of each shell.

The Edison Company, after some solicitation, finally obtained permission from Secretary Meyer to send a number of cameras and men with the South Atlantic Squadron when it holds its annual target practice off Cape Charles and Henry this spring. The Department has arranged that at least one of the representatives of the moving picture company will be on board the vessel towing the targets past the fleet, and views will be made of the ships firing and the impact of the projectiles upon the targets. Owing to the fact that it requires a shutter with a speed of 1/2000 of a second to " catch " a projectile in flight (this feat was actually accomplished at Fortress Monroe last spring), it will be practically impossible for the moving picture cameras to hope to snap the flight of the shells, but the impact of the projectile and the damage done by it, together with the splash as it enters the water, will all be visible on the finished film.

It is thought that this will impress upon the public far better than statistics showing the ability of the gunners, the accuracy of the fleet, and the degree of certainty with which a foreign armada could be destroyed once it came within range.

In addition to films showing the target practice, the moving picture photographers will also take views depicting the life of a sailor in the navy from the time he arises from his hammock when " reveille " sounds at sunrise until he turns in again at "taps " —something never before done so completely and thoroughly. The various drills, evolutions and exercises, together with Jack's recreations above and below decks, will all be displayed on the films, and it is planned to take at least a score of reels to show the life of a tar in all its detail. A feature of the views will be a reproduction of boxing bouts, wrestling matches, and competitive drills for the championship of the navy.

The Navy Department believes that these pictures, a number of which will be purchased by the Government, will be of great value in the recruiting of sailors, and sets of the views will be placed on exhibition—free—at recruiting stations throughout the States at stated intervals. Also it is practically a certainty that the views will be of great interest to the general public, most of whom have a decidedly hazy idea of the life of a sailor on board one of Uncle Sam's big grey dreadnoughts.—*Moving Picture World.*

A Charming Story

"The Jewels," by the Edison Company

The picture play producer who confines his tune to those simple chords which will immediately awaken comprehension and sympathy in the breast of the listener is wise in his generation. Taken all in all, what the public wants is something they can readily understand. Problems have their day, and so do mighty spectacles and deeds of unexampled valour, but it is simplicity which "wins out" in the end (to borrow an Americanism), and homeliness which really forms the bed-rock of a picture maker's fortune. There are few old companies who realise the truth of this so thoroughly, or, having realised it, act up to it so capably, as the Edison Company. Time after time we receive from their studios little stories, carefully devised, skilfully put together, and almost always entirely satisfactory. Such films as these may not be greatly ambitious, but they have the biggest and the best public, and they achieve what they set out to do far more effectually than most larger subjects. And because they are conceived on simple lines, it does not mean that they are not dramatic or enthralling. On the contrary, the truest drama and the deepest fascination always lies nearest home, because it is only of the things we thoroughly understand that we can realise the true significance.

The present story of "The Jewels" is virtually an incident of everyday life. It is sufficiently uncommon to make it interesting, but it is absolutely probable, absolutely real, and, therefore, absolutely convincing. The things which touch us directly never lose their charm, and that is why these homely stories, of which the Edison Company may be said to have made a speciality, will always remain popular. In addition to the excellence of their primary conception, they are photographically perfect, sincerely and naturally acted, and staged with care and beauty. "The Jewels" contains some novel lighting effects, which are remarkably effective.—*Bioscope.*

Sectarian Films

Believing that exhibitors are entitled to the information, the Edison Company takes this opportunity to express its views and policies as regards films affecting religious denominations.

It is a notable fact that men have waged war upon each other for hundreds of years, that barbarous atrocities of every description have been committed, and that persecution has followed persecution—all in the name of religion. Men will resent an attack or a slur upon their religion more bitterly than upon almost anything else they hold dear; and although the days of the rack, the wheel and the red-hot iron are history, still there smoulders within the breast of the intensely religious man much of the old fire of sect-hatred—fortunately tempered by civilisation.

Because of the cosmopolitan nature of this country, harbouring as it does holders of almost every great religious tenet now extant, the Edison Company cannot, in justice to itself and to exhibitors, release films which are in any way to be construed as an attack upon any religion. The films made by this company are exhibited all over the world; they cannot, therefore, fail to encounter representatives of all of the religious faiths, any and all of whom would be quick to take offence at attacks upon their particular sects. And since a great share of the indignation thus aroused would fall upon the heads of exhibitors, we feel sure that they will appreciate and heartily accord with our position in this matter.

Geography ?

"Many a patched pair of trousers covers an honest heart."—*Boyce.*

Apparently the educational films have not exactly completed their work as yet, but it would be difficult to classify a film covering this subject, since there might be room for a difference of opinion as to whether it concerned geography, zoology, botany or psychology.

Chatham Cinema de Luxe

Chief amongst the films shown at this home of the silent drama within the past few days we place " Pull for the Shore, Sailor," an Edison 1,000 ft. film, which was recently sent out. The cast included some of the best actresses and actors in the Edison Company. A film such as this is worth forty of those which are put upon the market sometimes.—*Chatham News.*

" I beg to thank you for parcel of "Black Arrow " booklets, received yesterday. I am pleased to say our audiences have appreciated them very much. I make a stipulation to always have one of your films in each half of our programme; they take here better than any others."—*Mr. R. H. Thomas, Picturedrome, Andrews Hall, Albert Road, Penarth.*

"For the Cause of the South"

This is quite one of the best war dramas we have seen for some time. Many of its scenes are singularly vivid —indeed, considered merely as an exposition of what war is like, it has much value. It is splendidly acted, and has a simple, but powerful, plot. The story is introduced by a picture showing an old lady telling her niece the tale of her tragic love, and it finishes on the same theme, the narrative being visualised in the intervening portion of the film. This method of " setting " the main story is very successful, and it certainly renders the film an ideal one for the lecturer. It is a subject which deserves, and will doubtless enjoy, the widest circulation.—*Bioscope.*

TO EXHIBITORS.

The following letter was recently posted to the trade :—

We learn from numerous Exhibitors that many of their patrons desire to possess photo postcards of our artistes, and we are therefore considering the advisability of issuing a series of twelve postcards for the convenience of those Exhibitors who desire them for re-sale in their Theatres.

It will be understood that the price we pay to the suppliers will depend upon the quantity ordered, and our idea would be to supply them as cheaply as possible, thus allowing you a good margin of profit on their re-sale.

In order to make known to the public that these cards could be obtained from your attendants, we would supply an artistic notice card announcing that fact.

To assist us in determining the probable quantity required, will you kindly fill in and return the detachable slip below, forwarding same at your very earliest convenience.

Thanking you in anticipation, we remain,

Yours truly,

EDISON MANUFACTURING COMPANY, LIMITED.

To The Edison Manufacturing Co., Ltd.,
Edison Works, Willesden Junction, N.W.

Dear Sirs,—In the event of your issuing picture postcards of about 12 different Edison players, I (we) would probably require about * in all, providing the cost does not exceed 6/- per gross. It is understood that this is not a definite order, and that we are not obliged to purchase this quantity, unless we desire.

I (we) remain, Yours truly,

* Here insert probable quantity of postcards required.

NOTE.—Those Exhibitors who have not yet filled in and returned the slip are requested to kindly do so at once, as the number issued will be strictly limited.

Audiences Who Are Critical

"Martin Chuzzlewit" is, I hear, proving a fine draw this week at Walham Green and Edgware Road. This is an Edison production quite in the front rank. Strange as it may seem to those unacquainted with picture theatres, the audiences who frequent the outer ring of theatres are much more critical, because they are regular patrons, than those of Central London, mainly, I am told, because they are casual patrons, and "drop in" these houses when feeling inclined to do so.

The result is that the houses with their regular patrons who make a point of seeing all the pictures put upon the screen at their favourite theatre, get the pick of the films first. —*London Evening News.*

This is the verdict of the leading North Wales newspaper upon the Edison Company's "Martin Chuzzlewit," which has just been shown at theatres along the coast:—"The Edison Company are to be congratulated upon producing an extremely clever and accurate interpretation. The quaint Dickensian characters are admirably portrayed by a talented cast, the familiar story being told in a comprehensive and convincing way. It is interesting to contemplate what Dickens would have thought could he have seen his famous characters living and acting on a moving picture screen. The scene in the steerage *en voyage* to America is wonderfully realistic. It is pleasing indeed to find that the large film companies are going in for real educative work in connection with the films they produce. For sheer unadulterated enjoyment it would be difficult to beat films based on stories we all know, such as 'Martin Chuzzlewit.'"—*Kinematograph and Lantern Weekly.*

"Will you allow me to convey to you my heartiest congratulations on the production of 'Martin Chuzzlewit,' which I think is one of the most wonderful and vivid portrayals of the works of that famous author, Charles Dickens? My audience, which is very high class and also very critical, was delighted with your production and the details of your work. It is such subjects as these that raise the tone of the Picture Houses and bring them on a level with our first-class theatres, and I hope we shall have more of your high-class subjects on the market before long."—*Frederic Jeffrey, Manager, The Grand Picture Palace, Soho Road, Handsworth, Birmingham.*

Credit for Scenarios

Horace G. Plimpton, manager of the Edison Negative Production Department, has announced his intention of giving due credit to the author of a scenario where its character justifies such recognition.

When a mere plot outline is furnished, requiring the bulk of the work to be done at the studio, Mr. Plimpton does not feel that the writer of such an outline is entitled to recognition. There are many scenarios, however, which are received in such finished condition that they need scarcely any revision, and it is the writers of these more highly perfected scenarios who will be credited in the future.

Mr. Plimpton explains that the new policy is somewhat in the nature of an experiment intended to encourage the comparatively unknown writers who might be otherwise somewhat discouraged by the use now being made of the copyrighted works of well-known authors.

The King's Hall

Every lover of courage, romance, and adventure should visit the King's Hall this week-end, if only to see that great Edison photo-play, "The Black Arrow," by Robert Louis Stevenson. It is a show which delights the eye, thrills the heart, and kindles the imagination. The story is faithfully portrayed, the plot being of absorbing interest, and full of exciting incidents. The production represents an enormous outlay, for there is a cast of three hundred people, and the costumes and scenery are most elaborate. —*Grantham Journal.*

"Many thanks for your letter and synopsis received last week, and for placing me on your mailing list. We are showing your 'Three Musketeers' this week, and I think it is one of your finest productions. I did not think it would take here, our audiences being mostly miners, but they have taken it well."—*Mr. F. Lawrence, Hippodrome Pictures, Langley Moor, Co. Durham.*

Advertising Synopses for Edison Releases in this Issue.

"THE JEWELS."

A dramatic story. In a moment of delirium from a long illness a young man commits a crime, but is brought to himself by his wife's voice, and fortunately not too late to repair the wrong.

"MOTHER AND DAUGHTERS."

A comedy with a moral. Mother is the slave, and the two pretty daughters think only of enjoyment. When their mother is taken ill, however, they have to face housekeeping, and in consequence of their cooking *almost* lose their best young men. Then they become different girls.

"HIS SECRETARY."

An indolent brother entrusted to pay a bill, gambled away his sister's wages. He then went to her office to confess and was again tempted, finally, however, bringing about a situation in which he secured a position as secretary and she a husband in her employer.

"THE SUBURBAN WIFE."

A wholesome comedy showing the home-coming of Mr. Lane who found his wife and maid trembling with the fear of a supposed burglar. Upon investigating the cause of their fears, he discovers his child, who had wandered in the dead of night in search of a toy, locked out and asleep on the back porch.

"THE NEW EDITOR."

She buys the "Daily Observer," and her first publication severely criticizes the conduct of a number of hilarious cowboys. They in turn set out to avenge such freedom of press, but on finding a woman serenely calm to their wrathful outburst, they become subscribers instead of avengers.

"VON WEBER'S LAST WALTZ."

How the engagement of two happy lovers, influenced by the mellow strains of an old waltz, was broken, and how they unexpectedly met while purchasing a copy of the waltz in the same music shop. The old musician related his own disappointment in love and brought them together again. A simple, touching story.

"HOGAN'S ALLEY."

This picture, constructed for laughing purposes only, tells of a battle royal between a Dutch and Irish family who came to blows from a fight originating between their boys over a disputed marble. In the bedlam of excitement the boys are found eating the same apple, and the dumbfounded parents see the folly of their conflict.

"THE PASSING OF J. B. RANDELL AND COMPANY."

A newsboy waif was befriended by a despondent financier whose fortune was swept away in the tide of chance and who contemplated suicide. The two struck up a joint partnership and, in a simple little home, started life anew.

"LUCKY DOG."

After many little trials "Rowdy," the clever dog, effects a double victory, by defeating a get-rich-quick concern and restoring the lost money to his master, Mr. E. Z. Mark, who is about to invest. A bright little comedy.

"A FIFTY MILE RAMBLE THROUGH THE THOUSAND ISLANDS, ST. LAWRENCE RIVER."

This is a picture taken from the bow of a boat that winds its course along the brimming river, and at times passes through the narrow channels in and about the many beautiful islands. Photographically it is superb.

Recent Edison Releases.

A Complete Table from Feb. 15.

Feb.	17—A Day at West Point Military Academy, New York (Des.)	1000
	21—A Man for All That (Dr.)	1000
	21—Three of a Kind (Com.)	1000
	24—The Heart of Nichette (Dr.)	985
	28—Icebergs off the Coast of Labrador (Des.)	340
	28—Buckskin Jack, the Earl of Glenmore (Dr.)	1000
Mar.	2—The Living Peach (Com.)	600
	2—The Troubles of A. Butler (Com.)	1000
	9—Martin Chuzzlewit, Part 1, 2 & 3 (Dr.)	3000
	13—Stage-struck Lizzie (Com.)	650
	13—Eleanore Cuyler (Dr.)	1000
	16—John Brown's Heir (Com.)	1000
	16—A Trip from Colorado Springs to Cripple Creek (Des.)	350
	20—Eskimos in Labrador (Des.)	300
	20—The Little Organist (Dr.)	1000
	23—Papa's Sweetheart (Dr.)	625
	23—The Two Flats (Com.)	995
	27—The Daisy Cowboys (Com.)	990
	27—Lead, Kindly Light (Dr.)	1000
	30—Ludwig from Germany (Com.)	1000
April	3—A Romance of the Cliff Dwellers (Dr.)	1000
	3—Brockton Fair and Horse Show (Des.)	990
	6—The Stuff that Dreams are Made of (Com.)	1000
	10—Life in the United States Army (Des.)	1000
	10—A Question of Seconds (Dr.)	775
	13—Codfish Industry, Newfoundland (Des.)	340
	13—The Bo'sun's Watch (Com.)	1000

It is a wise film that knows its own author.

HAVE YOU ORDERED ONE OF OUR HANDSOME

New Lobby Display Frames

YET?

You need one to be up-to-date. Progressive Exhibitors everywhere are ordering them.

It is a common thing to hear someone in the audience say "I wonder what that actor's name is?"

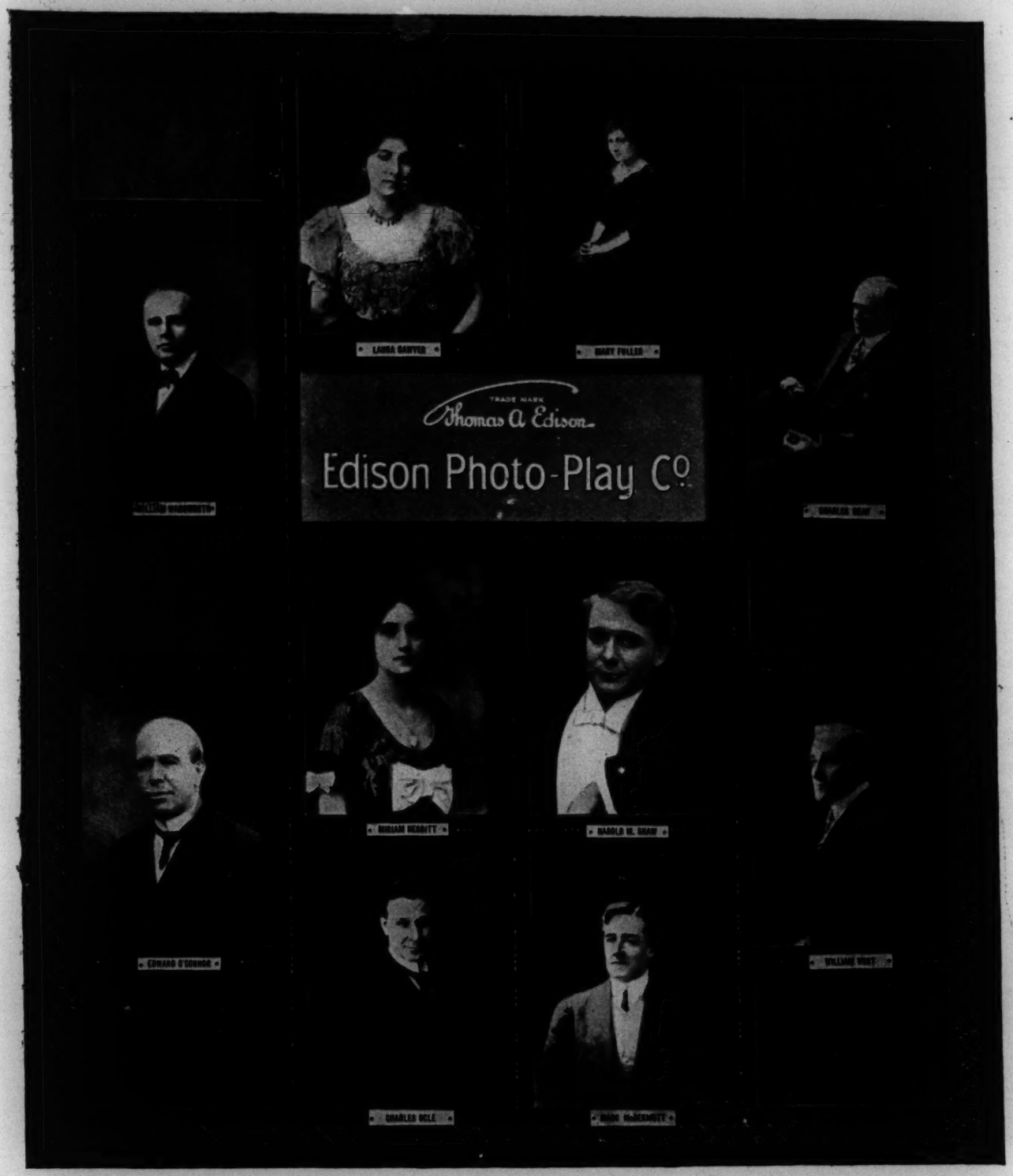
Don't keep your audiences wondering. Introduce them to the Popular Edison Stock Players through the medium of one of our artistic LOBBY DISPLAY FRAMES. It will satisfy their curiosity, and your anticipation of their wishes will result to your benefit.

These elaborate Frames are of a new and distinctive design, and will lend an air of dignity to your theatre front or foyer. They are made of dark oak of the finest quality and contain ten (10) bromide prints of the players, representing the very highest type of artistic photography, with the name of each player indicated by a neat white celluloid plate, with black lettering permanently ingrained, under each photo. The players are as follows:—

WILLIAM WADSWORTH.	LAURA SAWYER.
CHARLES SEAY.	EDWARD O'CONNOR.
MARY FULLER.	WILLIAM WEST.
CHARLES OGLE.	MIRIAM NESBITT.
HAROLD M. SHAW.	MARC McDERMOTT.

THE NEW

Edison Lobby Display Frame



Size, 3 ft. high by 2 ft. 6 ins. wide. Photographs, 8 ins. by 6 ins.

Price 13s. 6d. each frame complete (actual cost price).

Packed in case for safe transit.

Orders are coming in now and our stock being strictly limited, it is advisable to place your order AT ONCE to avoid disappointment.

TRADE MARK

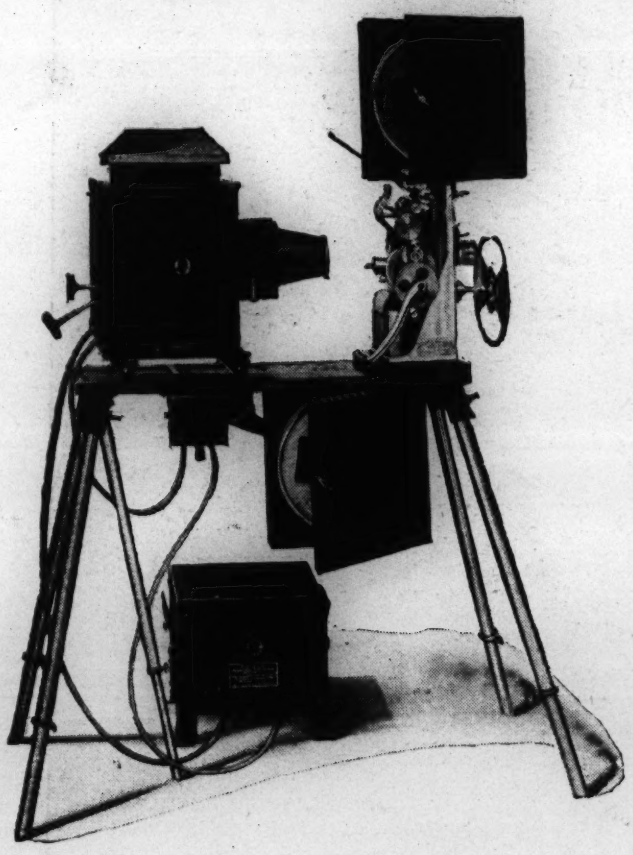
Thomas A Edison

TEN HOURS A DAY.

Mr. Edison on one occasion when perfecting the wax-cylinder type of phonograph worked continuously for five days and five nights.

This will give you some idea of what Mr. Edison means by work.

The star wheel and cam of a motion-picture machine is engaged sixteen times to each turn of the handle, 960 times a minute, 57,600 in an hour, 576,000 in a day of ten hours.



If the bearing of a bicycle wheel travelled at the same speed as the cam shaft of a motion-picture machine the bicycle would cover 254 miles in each ten hours.

To be of any use in the motion-picture business the mechanism must be capable of standing up to this work day in and day out.

It is not only necessary that the machine should wear well, **it must retain its accuracy.** Its adjustment must be perfect.

REMEMBER.

The EDISON KINETOSCOPE is built for long continuous service and has for years been known as the machine that will outlive any other.

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Printed and Published by THE EDISON MANUFACTURING CO., LTD., Edison Works, London, N.W.